

IFARreports

Volume 18, Number 12
December 1997

and The Art Loss Register



Matisse's 1928 *Odalisque*, given to the Seattle Art Museum and claimed by Paul Rosenberg's heirs.

Top Ten Thefts and Recoveries

Matisse Taken by Nazis Surfaces

Federal Court Returns Gold Bowl to Italy

IFARreports
incorporating *Stolen Art Alert*

Volume 18, Number 12
December 1997

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A Note to Our Readers

At the November 25 meeting of the board of directors, Arthur Altschul announced his decision to retire from the chairmanship of IFAR—a decision we respect, but also very much regret. We have greatly benefited from his calm, wise advice, generosity, and patience. He led IFAR through some of its most difficult years, particularly the long and difficult negotiations with the Art Loss Register. We have emerged from those dealings financially strong and with a new purpose that will take us back to our original intent. Arthur is devoted to the principle that IFAR should stand at the forefront of service to and as a forum for the art community. Considering his well-known connoisseurship and special love for American painting, it is not surprising that he feels so strongly and knows so much about the distinctive needs of the collector.

Fortunately, Arthur has agreed to remain as director and continue to lend his sage counsel to us. For that I am very grateful indeed. There are not too many like him in our world today. He is in the tradition of the gentlemen-scholars of an earlier time who were always honorable, self-educated in the arts, and gave abundantly to others. He is a role model for the true philanthropist. I wish (and I am sure I speak for all), above all else, to have this good friend for many, many years. I want to express on behalf of everyone associated with IFAR, our deepest gratitude and most sincere good wishes for Arthur to continue his fruitful life and to have much fun living it. We look forward to seeing him at our board meetings and functions.

Our quest for a new executive director to replace Connie Lowenthal has begun—another daunting task. I hope that anyone who knows a worthy candidate will encourage them to send a resumé to the IFAR office, where it will be evaluated by a search committee. It will be challenging to find someone as dedicated and competent as Connie, but we will endeavor to do just that. We are fortunate to continue to have the

Executive Director Moves On

Connie Lowenthal, IFAR's executive director since the spring of 1985, has resigned to take up the directorship of a Commission for Art Recovery for the World Jewish Congress beginning in January. The Commission is chaired by Ronald S. Lauder, who is chairman of Estée Lauder International and the Museum of Modern Art.

In her years at IFAR, Connie worked with the board's chairmen, first William B. Jones, and later Arthur G. Altschul, to put the organization on a sound financial footing. Overcoming a large deficit, IFAR gained widespread support from a variety of sources, many of them new. Connie watched the budget carefully, and as she leaves, IFAR's finances are in the best shape ever.

Building on IFAR's important goal of curtailing stolen and forged art in the marketplace, Connie made IFAR extremely well known through tireless traveling to lecture around the United States. She contributed to raising public awareness of the problems that stolen art and forgery create for the marketplace through her articles in

services of Kathleen Ferguson, Connie's assistant, who will hold the fort until we have a new director. We expect that Kathleen will be taking on additional responsibilities in the future. It is also appropriate to announce that the directors present at the last meeting, decided to expand the scope and content of our magazine. Instead of publishing it ten times a year and focusing on stolen art reports, it will be issued quarterly and feature a new format with timely and interesting articles on matters important to those involved in fine arts. They will include authentication, legal problems, and connoisseurship as well as stolen art. I encourage our readers and others to submit manuscripts of interest to Kathleen. They will be most welcome. This change in *IFARreports* will occur after our January issue with a first revamped issue to be published in April.

Jack A. Josephson



IFARreports, Art & Auction, Art News, Museum News, and her occasional "Art Crime Update" column in the *Wall Street Journal*.

Connie came to IFAR from an academic background, having earned her Ph.D. at the Institute of Fine Arts of New York University. She had been a full-time faculty member at Sarah Lawrence College and a member of the Department of Public Education at the Metropolitan Museum of Art. She therefore attracted not only volunteers but interns who earned academic credit. In her years at IFAR, students came from Rutgers, FIT, NYU, Columbia's Law School and School of International Affairs. She believed in giving back to academe and responded as generously as time permitted to frequent requests from college, graduate, and law students working on IFAR-related issues and seeking career advice. Connie was also a participant in numerous scholarly meetings held by lawyers and bar association committees.

It was late in 1987 that IFAR's stolen art archives began to be computerized, and two years later that a group of entrepreneurs in London approached IFAR with the idea of privatizing the files, designing an image database, and starting the Art Loss Register. Once the Art Loss Register became operationally independent, IFAR was free to build up its authentication and educational programs.

Although IFAR is a small organization that never had more than four full-time staff members, journalists sought Connie out for comment. She regularly gave interviews when thefts occurred and forgery controversies erupted. Representing IFAR, she spoke on

Pre-War Owners Claim Matisse at Seattle Museum

In September, another work of art apparently looted during the Second World War surfaced, this one in the Pacific Northwest. The 1928 Matisse painting that the museums calls "Odalisque" depicts a seated woman in Moroccan costume wearing a purple jacket trimmed in gold and turquoise pantaloons. It has been identified as a Matisse that belonged to the Paul Rosenberg gallery in Paris before the war; it was among numerous works that Rosenberg sent south and stored in a bank vault in Vichy France in hopes of protecting his inventory from Nazi pillage. The gallery's careful records are retained by the family in New York. Paul Rosenberg's daughter-in-law and his two granddaughters live in New York and its tri-State area.

"Odalisque" was given to the Seattle Museum of Art by Prentice Bloedel, in part in 1991 and the remainder at his death in 1996. He had purchased the painting in New York from Knoedler & Co. in 1954.

It was only the second Matisse painting to enter the collection of the Seattle Art Museum. Accounts of the discovery differ but agree that it was a member of Mr. Bloedel's family who recognized it from an illustration in



Matisse's 1928 *Odalisque*, given to the Seattle Museum of Art and claimed by Paul Rosenberg's heirs.

Hector Feliciano's *The Lost Museum: The Nazi Conspiracy to Steal the World's Greatest Works of Art* published in English earlier this year by Basic Books. Feliciano's book concentrates on the fate of five major French Jewish collections, the Rosenbergs' among them, under the Nazi occupation. Published in France in 1996, the book spurred the French national museums to gather and exhibit 2,000 paintings dispersed decades ago among many of its provincial museums. In the 1950's, the French ceased trying to find the property's Jewish heirs.

Mimi Gardner Gates, executive director of the Seattle Art Museum was in China at the time of the discovery and could not be reached. Gail Joice, the senior deputy director in charge of the registrar's office, answered questions from the local and art press. Lawyers for the Rosenbergs contacted the museum asking for the painting's return, and the parties entered into friendly negotiations. Ms. Joice assured the public that the museum would evaluate documentation and that it "wants to do the right thing." Owen Pell, a lawyer at White & Case representing the Rosenbergs, told IFAR that all the documentation has now been supplied to the museum and that the family awaits the museum's response. Both parties are hoping for an amicable outcome pending a decision by the museum's board.

National Public Radio in the U.S. and the CBC in Canada as well as on BBC radio. Television included numerous CNN appearances as well as "Today," "Good Morning America," "Nightline," and the "Mac/Neil Lehrer Newshour." Her comments were sound and sensible, and not surprisingly, she struck people as a voice of reason. Connie was most helpful to the media; believing that every story had several sides, she frequently rummaged through her rolodex for phone numbers of others that the journalists could interview.

Connie will be very much missed at IFAR. Her intelligence and dedication made this organization universally admired and respected. She will be a tough act to follow. We all wish Connie the best of luck in her new endeavor and hope she'll always be our friend.

Jack A. Josephson

Constance Lowenthal

Top Ten Thefts Reported in 1997



Gustav Klimt (Austrian, 1862-1918). *Portrait of a Woman*. Oil on canvas. 68 x 55 cm. Signed l/l. (IFARreports, Dec. '97, no. 738, *L97.305)

Thieves stole this painting on February 18 of this year while it was on display in a museum in Piacenza, Italy by lifting it out through a skylight.



Sebastiano Ricci (Italian, 1659-1734). *Sketch of a Satyr*. Ink on paper. *L97.322.

One of a large collection of over 35 old master drawings and prints stolen from Florence, Italy on January 25.



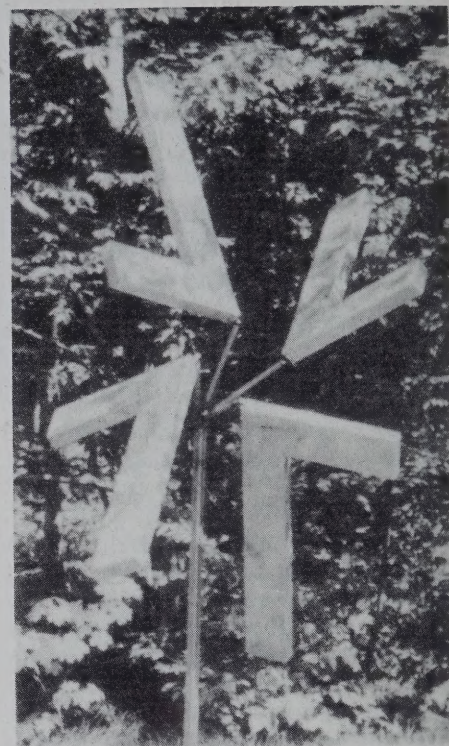
Chippendale side chair (English, 18th century). Mahogany. Front cabriole legs heavily carved with lion masks on knees and hairy paw feet.

Reported missing from a Leicestershire estate in 1997.



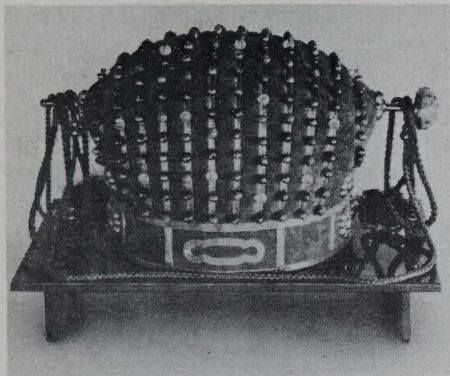
Marc Chagall (Russian, 1887-1985). *Boue musicien*, 1982. Tempera. 46.0 x 36.0 cm. Signed Chagall l/c. Signed Marc Chagall 1982 on verso. (IFARreports, Aug.-Sept. '97, no. 590, *L97.945)

This painting was stolen from a gallery in Zurich in June.



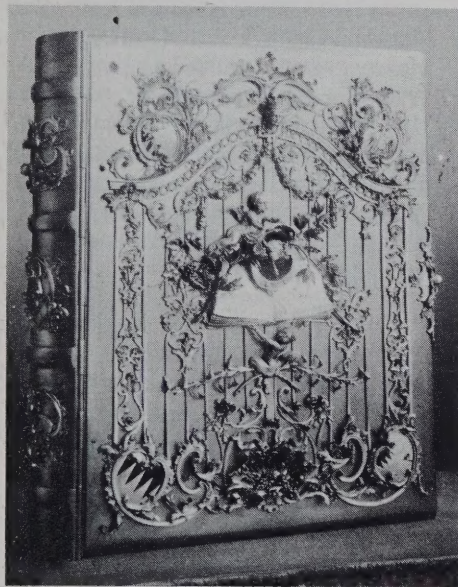
George Rickey (American, b. 1907). *The Glasgow Cross or The Four L's*, 1983. Stainless steel. 106.0 x 40.0 x 30.0 in. One of an edition of three. (IFARreports, June '97, no. 411, *L97.718.1)

In June a clever thief removed this sculpture from city property in Glasgow, Scotland on the pretext of repairing it.



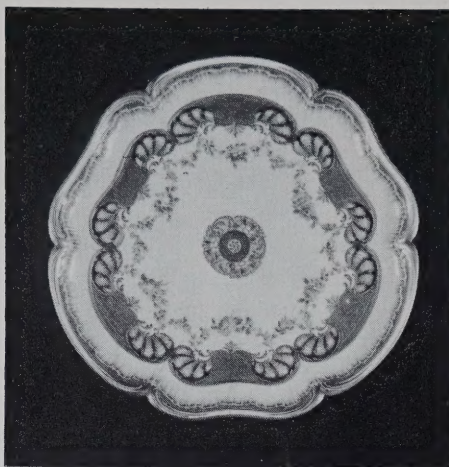
*Hibenkan (Royal Crown) (Japanese, 1728). Gold frame with cloth and jewels. 22.0 x 28.5 cm. (IFARreports, May '97, no. 384, *N97.111.1)*

One of the guarded treasures of the House of Sho, this crown was buried in the grounds outside the treasure vault in Shuri, Japan to protect it from bombing during the Battle of Okinawa in 1945. Witnesses reported that American soldiers later raided the estate and removed the crown and other treasures.



*Heinrich Stürtz and August Schöner. "Golden Book" of the City of Würzburg, 1897. Gilded brass, silver and enamel. 60.0 x 48.0 x 12.0 cm. (IFARreports, Mar. '97, no. 210, *N97.15.1)*

Sheets signed by Würzburg's distinguished visitors were deposited in this gilt brass container. The Golden Book was stolen from the city at or shortly after the end of World War II.



*Sèvres Manufacture. Four lobed stands, 1766, Soft paste porcelain. Diam. 20.9 cm. Bears blue interlaced "Ls" enclosing the date letter "N" 1766. *N97.99.3. Stevenson, MD. Jan 1, '90. (IFARreports, Apr. '97, no. 282, *N97.99.3 (see also nos. 281, 283-85, 288)*

The stands were stolen from a rural Virginia home along with six Sèvres dishes—five of these belonging to one set—a saucer dish, a pair of Sèvres vases, and an ormolu-mounted Sèvres vase clock. *Reward.*

*W. Clauberg. Presentation Sword and Scabbard, 1864. Steel, gold, silver, silver gilt, enamel. Ht. 104.1 cm. General George Gordon Meade. (IFARreports, Dec. '97, no. 765, *N97.378.2.)*

The citizens of Philadelphia presented this richly decorated sword to General Gordon Meade to commemorate his victory at Gettysburg. The sword was stolen along with other valuable Civil War arms from The Historical Society of Pennsylvania in Philadelphia. *Reward.*



*Corneille de Lyon (Corneille de la Haye) (Flemish, d. 1574) Madeleine (Mary) de France, Queen of Scots, 1536. Oil on wood. 14.5 x 11.3 cm. (IFARreports, Jan.-Feb. '97, no. 18, *N96.555.1, Interpol Number: E-116/8-1996)*

This painting was stolen from a museum in Blois, France in July 1996.



Top Ten Recoveries Reported in 1997



G. Bowdry, London. Louis XVI style ormolu mantel clock. Ht. 44 cm. *L95.1025.

During a routine search of an auction house sale catalogue, the ALR recognized this clock as one stolen July 4, 1995 from a private home in Chelsea, London.



Thomas Heeremans (Dutch, 1640-97). A Winter Townscape with Skaters on a Frozen Lake, 1668. Oil on wood. 47.0 x 67.0 cm. *L93.1573.

While searching an auction house "Old Master Paintings" catalogue, ALR staff identified this picture as one reported by Interpol. Stolen in Switzerland in 1992, the painting resurfaced in London, consigned by a dealer from Basel.



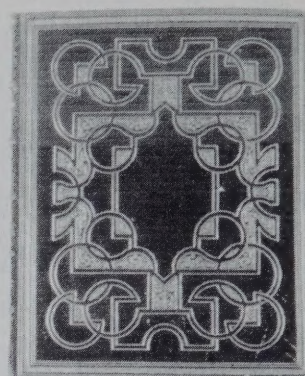
Fernand Khnopff (Belgian, 1858-1921). *Etude de Femme*. Pencil and black chalk on paper, in a frame designed by the artist. 17.8 x 8.9 cm. *L93.1506. Also recovered: *De L'Animalité*. Pencil, colored chalks, and watercolor on paper. 11.4 x 10.2 cm.

During a routine catalogue search, the ALR identified these paintings as those missing from a bankrupt estate and registered in 1993 by accountants dealing with the estate who did not wish the owner to profit secretly from their sale. The pictures were sold, but the proceeds were frozen until ownership was settled in favor of the receivers.



Paul de Lamerie (English, 1688-1751). George II Silver Milk Jug, 1727. Ht. 20.2 cm. *L92.824.9.

The ALR spotted this jug in a New York auction catalogue. This important piece was among a large collection of silver stolen from a private residence in north Yorkshire, England in 1991.



Bible, 1838. Paper and leather. (IFARreports, Dec. '96, no. 1106, *N96.498.3)

This bible was presented to John Quincy Adams in 1842 after he secured the acquittal for mutiny of 64 Mendi tribe members on the slave ship *Amistad* Cuba and is inscribed by Cinque, the leader of the mutiny. It was stolen, along with a Bible Concordance, Block's *Ichthyology*, and a Holy Bible, from the Adams National Historic Site, Quincy, Massachusetts, on November 11, 1996. (See *IFARreports*, Dec. '96, nos. 1107-08.) Local police and the FBI recovered the Mendi Bible and the Bible Concordance at a gym in the Portsmouth, New Hampshire area on January 10, 1997. *Ichthyology* is still missing.



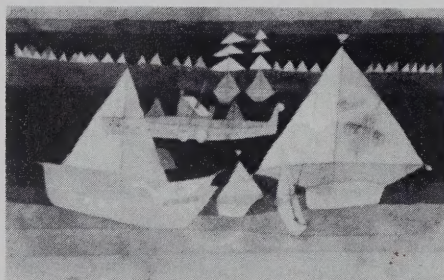
Rembrandt Harmenz van Rijn (Dutch, 1606-69). *Standing Woman with Raised Hands*. Sepia ink partly highlighted in white. 20.5 x 18.5 cm. (IFARreports, Oct. '95, no. 908, *N95.300.7) Also recovered: Jacob Salomonsz. van Ruisdael (Dutch, 1630-81). *Landscape*. Sepia on paper. 9.3 x 15.0 cm. (same issue, no. 909, *N95.300.12)

U.S. Customs recovered these drawings along with ten others by old masters such as Albrecht Dürer and Annibale Carracci after a Japanese citizen met with representatives of the Bremen (Germany) Museum to sell them the drawings at a hotel in New York City. These were among thousands of prints, paintings, and drawings moved from Bremen's storage area to the former Soviet Union after World War II. The drawings and other works of art were stolen from the Baku (Azerbaijan) Museum in July 1993. Interpol subsequently reported both museums as theft victim.



Caspar David Friedrich (German, 1774-1840). *View of a Harbor*. Oil on canvas, 90.0 x 71.0 cm. (See IFARreports, Dec. '96, p. 3)

In March 1997, police recovered this painting unharmed in a garage five minutes away from the Charlottenhof Museum in Potsdam, from which it was stolen in mid-December 1996.



Paul Klee (Swiss, 1879-1940). *Little Regatta*, 1922. Watercolor. 5 3/4 x 9 in. Signed l/r Klee. (IFARreports, Dec. '94, no. 980, *N94.395.1)

This painting was stolen from The Phillips Collection in Washington, DC in 1963 and was returned to the museum this year by a man from Massachusetts who had purchased it from a dealer outside Washington in the mid-1960's.



Ferdinando Quaglia (Italian, 1780-1853). *The Empress Josephine*, c. 1810. Oval miniature, 4.7 x 3.5 cm. Set in an engraved gold snuff box, hallmark L. R. Ricard 1809. (IFARreports, Jan.-Feb. '81, no. 128, *N81.6.8)

This miniature, one of thirty-eight stolen from the Musée Jacquemart-André in Paris in 1980, was recovered last fall after being spotted in a New York auction house sale catalogue. At the time of the theft, the collection was valued at \$1.2 to \$2.5 million.



Pablo Picasso (Spanish, 1881-1973). *Nude Before a Mirror*, 1932. (IFARreports, Sept. '92, no. 634, *N92.274.1)

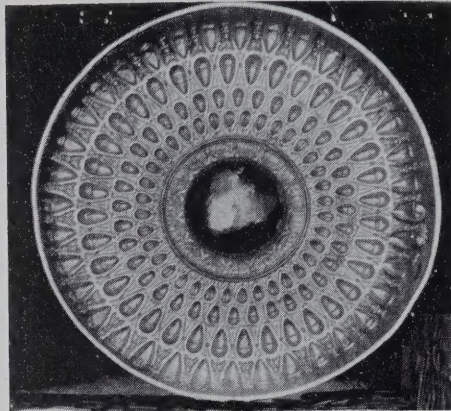
FBI agents recovered this painting along with Claude Monet's *The Customs Officer's Cabin at Pourville* (same issue, no. 606, N92.274.2) from a storage locker in a Cleveland suburb. The paintings had been reported stolen from the home of a California ophthalmologist in 1992 and were insured for \$12.5 million.

Gold Bowl Ordered Returned to Italy

A shallow gold bowl, twelve inches in diameter and dating to the fifth century B.C., was given to U.S. Customs pending its return to Italy. A Federal judge found that the phiale that New York financier Michael H. Steinhardt purchased through American dealer Robert A. Haber had been imported into the United States with a false declaration that Switzerland was its country of origin. (note 1) In truth, as the court found, the lobed, repoussé bowl was unearthed near Caltavuturo in Sicily in the 1970s and worked its way through the Italian market until it was purchased in Italy by William Veres, a Swiss dealer, who brought it to Mr. Haber's attention. The court ruled that the value Mr. Haber declared (\$250,000) was also false (even though he had an invoice for that amount) since Mr. Steinhardt had just contracted to pay \$1.2 million for it. Since the bowl was imported more than five years ago, no action can be taken now regarding the false declarations.

Mr. Haber acted as an intermediary between the purchaser and Mr. Veres, who owns an art dealership in Zurich named Stedron. After Mr. Steinhardt agreed to buy the phiale, it traveled a circuitous route from Lugano (in the Ticino canton bordering Italy) to Zurich and Geneva before Mr. Haber imported it to New York. In his deposition, Mr. Steinhardt said he had previously purchased "20 to 30 objects, totaling \$4 to \$6 million in sales" from Mr. Haber. The bowl's commercial path among dealers and collectors in Italy, according to the court, took it through several hands at prices as little as \$20,000.

Mr. Steinhardt agreed to pay the first part by a wire transfer to Veres' Stedron bank account in Zurich late in 1991 and wired a second transfer about three weeks after the phiale arrived in New York. The phiale seems to have gone very quickly to the Metropolitan Museum of Art. The Museum owns a similar phiale, and the recently



Phiale, Gold, circa 450 B.C.

imported phiale was examined and compared "to determine its authenticity," according to the court's findings. Customs agents carrying a seizure warrant took the gold bowl from Mr. Steinhardt's Manhattan apartment in November 1995.

The Italian government made a request in February 1995 asking the United States for assistance in investigating the circumstances surrounding the phiale's export from Italy and requesting its seizure for return to Italy. This was accomplished under a Treaty on Mutual Legal Assistance in Criminal Matters. The United States government's subsequent Complaint "alleged that the Phiale had been exported illegally from Italy pursuant to Article 44 of Italy's Law of June 1, 1939, No. 1089" which was translated and analyzed for the Court by Avv. Giuliano Berruti.

U.S. District Judge Barbara S. Jones ruled that the bowl had to be forfeited. She explained that the false declarations on the forms materially misled Customs officials since Switzerland is not a country with

stringent restrictions on the export of antiquities; a truthful form citing Italy as country of origin would have alerted Customs to a possible problem. She found that the phiale was a stolen item based on Italy's artistic and cultural patrimony laws. (note 2)

According to the decision, Mr. Steinhardt had an agreement with Mr. Veres that provided that if "the object is confiscated or impounded by customs agents or a claim is made by any country or governmental agency whatsoever, full compensation will be made to the purchaser."

Constance Lowenthal

Notes

Note 1. *United States of America v. An Antique Platter of Gold, Known as a Gold Phiale Mesomphalos*, c. 400 B.C., Defendant-in-rem. Michael H. Steinhardt, Claimant. Republic of Italy, Claimant 95 Civ. 10537 (BSJ) Southern District

Note 2. Judge Jones cited *United States v. McClain*, 593 F.2d 658, 664-65 (5th Cir.), *cert. denied*, 444 U.S. 918 (1979); and *United States v. Hollinshead*, 495 F.2d 1154, 155-56 (9th Cir. 1974). She also relied on testimony of a witness expert in Italian law.

Stolen Art Alert

In cooperation with the Art Loss Register, the art community, insurance companies, police, the FBI, and Interpol

Stolen Objects

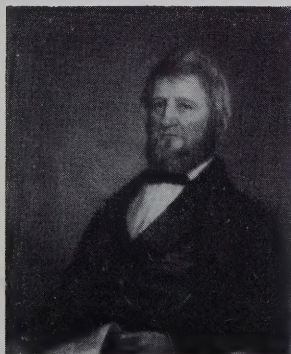
The stolen works in this publication are grouped under seven categories - Fine Arts, Decorative Arts, Antiquities, Ethnographic Objects, Asian Art, Islamic Art, and Miscellaneous Objects. Within the categories, they are further subdivided by object, type and school.

Each listing includes a brief description of the work, the IFAR catalogue number, and the date and place of theft.

All items are registered in the database of the Art Loss Register, with its New York office at 666 Fifth Avenue, New York, NY 10103 and a London office at 12 Grosvenor Place, SW1X 7HH.

An asterisk * before the catalogue number means that a photograph of the stolen work is available, though not necessarily included in this issue. Anyone wishing further information should contact the ALR.

Please note that the information contained in each catalogue entry is supplied by the owner and that IFAR does not accept responsibility for the accuracy of information.



736

Fine Arts

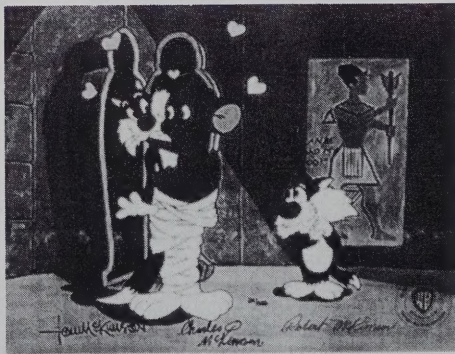
Paintings, Pastels, Mixed Media Works, Watercolors

American, 19th Century

736 *Portrait of a Man*, 1875. Oil on canvas. 96.5 x 76.2 cm. *N97.356.1. Wichita, KS. Jul. 18, '97. Reward.

American, 20th Century

737 Warner Bros. Studios. *Hippety's Mummy*. Handpainted animation cel. 26.7 x 31.8 cm. Handpainted cel from limited edition of 500. Hand signed by Tom and Charles McKimson. Warner Brothers WB stamp l/r. From the cartoon "Mouse-Taken Identity." Shows Sylvester the cat next to a standing sarcophagus. Hippity Hopper the kangaroo hugs his neck. Registration #76859. Approx. 20 in. x 16 in. framed. Also signed Robert McKimson. *N97.349.3. Park West Gallery. Southfield, MI. Aug. 14, '97.



737

Austrian, 19th Century

738 KLIMT, Gustav (1862-1918). *Portrait of a Lady*. Oil on canvas. 68.0 x 55.0 cm. Painted over a portrait of a woman wearing a hat. Signed l/l. *L97.305.1. Piacenza, Italy. Feb. 18, '97.

Chinese, 20th Century

739 TU, Zhiwei. *Learning From Each Other in the 9th Century*. Oil on canvas. 142.2 x 76.2 cm. *N97.365.1. Sep. 19, '97.



738



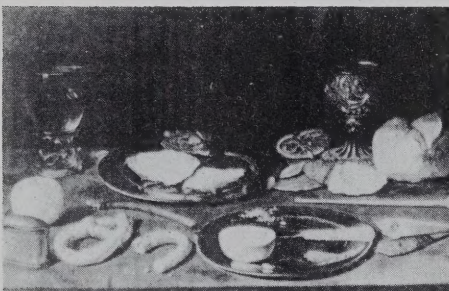
739

Dutch, 16th Century

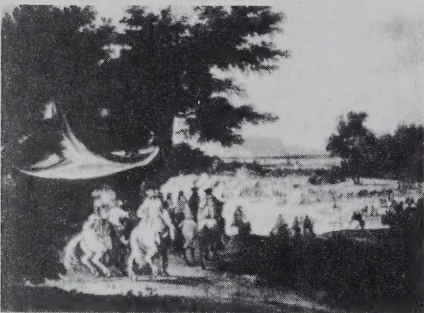
740 POT, Hendrick Gerritz (1585-1657). Attr. to . *Still Life with Oysters and Lemons*. Oil on wood. 35.8 x 30.7 cm. Oil on panel. *L97.1987.8. Paris, France. Feb. 16, '97.

Dutch, 17th Century

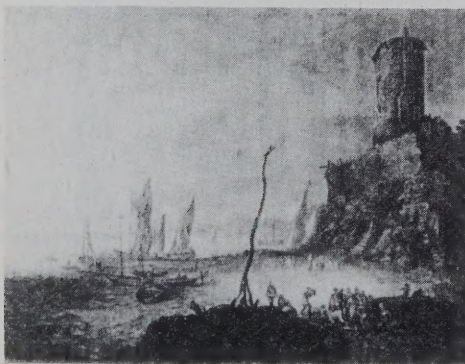
741 MEULEN, Adam Frans van der (1632-90). *Louis XIV Visiting a Camp*. Oil on canvas. 47.5 x 64.0 cm. *L97.1987.4. Paris, France. Feb. 16, '97.



740



741



742

Flemish, 16th Century

742 BRUEGHEL (the Elder), Jan, called Velvet, Jan (the Elder), Attr. to (1568-1625). *The Fish Market When the Fishermen Return*. Oil on panel. 18.2 x 24.2 cm. *L97.1987.6. Paris, France. Feb. 16, '97.

743 CLEVE, Joos van (1485-1540). *The Virgin and Child*. Oil on wood. 47.0 x 33.0 cm. *L97.1987.5. Paris, France. Feb. 16, '97.

Flemish, 17th Century

744 DIEST, Jerome van (1631-73). *Marine Scene*. Paint on panel. 26.5 x 34.5 cm. *L97.1987.13. Paris, France. Feb. 16, '97.



743



744

Flemish, 18th Century

745 LINT, Hendrik Frans van, Attr. to (1684-1763). *View of a Mediterranean Port*. Oil on copper, mounted on wood. 17.0 x 30.7 cm. *L97.1987.7. Paris, France. Feb. 16, '97.

French, 18th Century

746 MICHAU, Theobald (1676-1765). *Country Peasant Scene*. Oil on panel. 29.0 x 39.5 cm. *L97.1987.3. Paris, France. Feb. 16, '97.

747 ROBERT, Hubert (1733-1808). *Moonlit Scene*. Oil on canvas. 39.5 x 47.3 cm. People climbing a staircase near an arch which opens out on a moonlit landscape. L97.1987.14. Paris, France. Feb. 16, '97.



745



746

French, 19th Century

748 LALOUÉ, Eugène Galien (1854-1941). *Les Quais à Paris*. Gouache on paper. 25.4 x 45.1 cm. Signed l/l. E. Galien Laloué. Yellow and green tram moves toward the viewer. *N97.374.4. Nov. 1, '97.

749 LEPINE, Stanislas (1835-92). *The Paris Institute*. Oil on canvas, relined. 46.2 x 55.0 cm. *L97.1987.12. Paris, France. Feb. 16, '97.

French, 20th Century

750 CORTÈS, Edouard L. (1882-1969). *L'Opéra*. Oil on canvas. 33.0 x 45.7 cm. Signed l/r. "Edouard Cortès". *N97.374.3. Carmel, CA. Nov. 1, '97.

751 CORTÈS, Edouard L. (1882-1969). *Quais du Louvre*. Oil on canvas. 45.7 x 54.6 cm. Signed l/r. "Edouard Cortez". *N97.374.1. Carmel, CA. Nov. 1, '97.



748



749

752 CORTÈS, Edouard L. (1882-1969). *Quais du Louvre*. Oil on canvas. 33.0 x 0.5 cm. Signed l/l. "Edouard Cortès". *N97.374.2. Carmel, CA. Nov. 1, '97.

Prints, Drawings

American, 20th Century

753 KAUFMAN, Steve. *Romeo Y Julieta Habana*. Screenprint on canvas with hand embellishments. 85.7 x 118.1 cm. Cigar box cover reads "Romeo Y Julieta," "Habana," and "Made in Havana, Cuba." Pink, green, aqua, orange, yellow, light blue, and red paint. Images of coins frame the scene. City and date labels for the "Medallas de Oro" and "Diplomas de Honor." Signed: SAK. Edition No.: AP#13/50. *N97.362.1. Los Angeles, CA. Sep. 19, '97.



750



751

Spanish, 20th Century

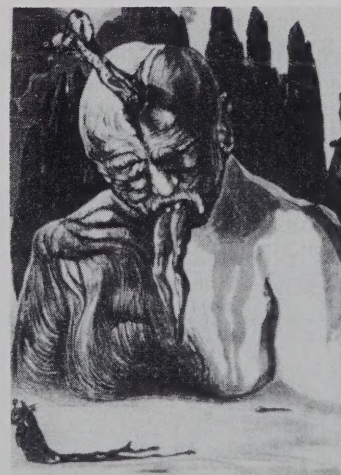
754 DALI, Salvador (1904-89). *The Logician Devil*. Wood engraving. 68.6 x 55.9 cm. *N97.349.2. Park West Gallery. Southfield, MI. Aug. 14, '97.



752



753



754

755 DALI, Salvador (1904-89). *Soothsayers and Sorcerers*. Wood engraving. 68.6 x 55.9 cm. *N97.349.1. Park West Gallery. Southfield, MI. Aug. 14, '97.



755

Sculpture

Nationality Unknown, 20th Century

756 HOTZL, G. *The Workman*, 1920. Bronze. Ht. 19.7 cm. Standing figure of a muscular man with his shirt off, swinging a sledgehammer; a broken wheel with cross bars beside him. White marble base. N97.379.1. Philadelphia, PA. Oct. 16, '97.

American, 20th Century

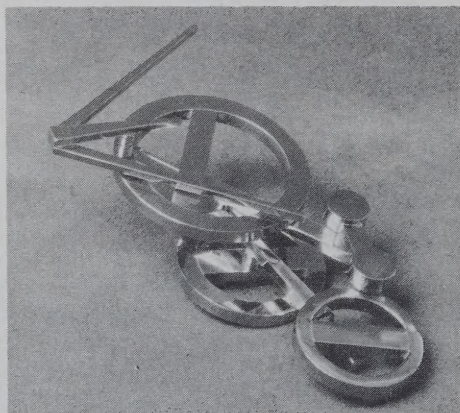
757 DRIES, Kyle. *Parameter*. Bronze. 30.5 x 22.4 x 30.5 cm. Three open rings with interior bars, joined together by two flat solid circle joined by a transverse bar and a other triangular bars, one projecting away from the work at an oblique angle. *N97.360.2. Miami, FL. Oct. 17, '97.

758 LEVIUSH, Cila. *The Family*. Bronze. 58.4 x 22.9 cm. Signed. Edition No.: 6/9. Green patina. *N97.360.1. Miami, FL. Oct. 17, '97.

759 MACK, Bill. *Solitude*, 1995. Cast bronze with dark brown finish. Ht. 48.3 cm. *N97.361.2. Los Angeles, CA. Sep. 19, '97.

French, 19th Century

760 RODIN, Auguste (1840-1917). *Medallion*. Bronze. Diam. 22.9 cm. Bronze medallion with image of Jean-Paul Laurens with heavy screw on back for mounting. N97.361.3. Los Angeles, CA. Sep. 19, '97.



757



758

Portuguese, 16th Century

761 *Virgin Mary and Christ Child*. Polychromed wood. Ht. 35.0 cm. The robes appear to be gilded. *N97.350.1. Lisbon, Portugal. Jan. 13, '97. Interpol Number: E-25/2-1997



759



761

Decorative Arts

Arms, Armor

Nationality Unknown, 19th Century

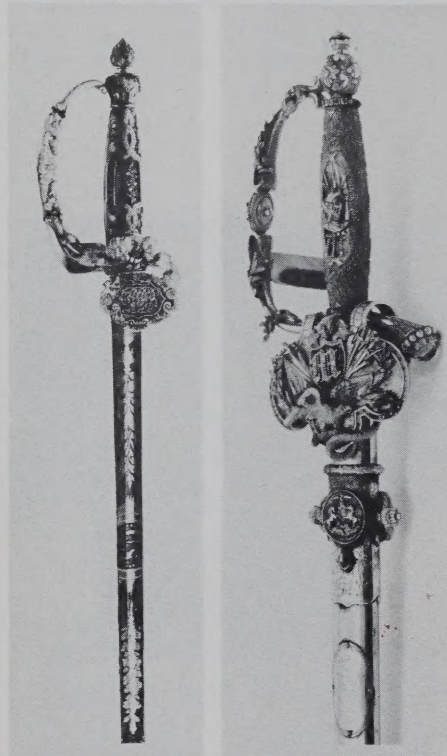
762 *Sword and Scabbard*, 1812. Steel, brass, gilded brass, leather. Ht. 101.6 cm. Belonged to Isaac D. Barnard. Accession Number: P-3-3a&B. c. 1812. Scabbard inscribed "Isaac D., Barnard / Major, 14th INFANTRY U.S.A. WAR 1812 / SENATOR U.S. 1827 / Presented to the PA Historical Society by his grand nephew / William P. Sharpless." 40" sword length. 35.5" scabbard length. Blade is blued for 10" from hilt with designs in this area covered in gilt. Usual array of military items, floral, and leaf designs on both sides of the blade. Has false edge 10 1/2" from tip. The hilt has an eagle head pommel. Knuckle bow, quillon and langets are a single piece of brass. Langets have deep sunburst design. Quillon curves downward to form roughly rectangular knob with round button-like cap. Ferrule also looks brass (or gilt). Grip covered with leather and wrapped with fine cable. Scabbard appears to be all brass with two ring mounts. These ring bands have a basket weave pattern. N97.378.5. The Historical Society of Pennsylvania. Philadelphia, PA. Oct. 21, '97. *Reward.*

American, 18th Century

763 HAINES, Issac. *Flintlock, Kentucky-type, Long Rifle*, 1780. Curly maple, brass, steel, iron. 151.1 x 11.4 cm. Accession number: P-4-9. Rifle with flint lock, decorative brass mountings, and full stock of curly maple. Bas-relief designs carved over the surface of the wood. 59.5" total length x 4.5" stock width x 1 7/8" barrel diameter. Plate on butt reads "J H" (IH). Engraved in script. Inside lockplate: "Lue" Rococo ornamentation on cheek side of the butt, around the breech tang, and below the bottom ramrod pipe. In good condition. A red accession number is printed on the butt. *N97.378.4. The Historical Society of Pennsylvania. Philadelphia, PA. Oct. 21, '97. *Reward.*

American, 19th Century

764 BAILEY AND COMPANY. *Presentation Sword and Scabbard*, 1862. Steel, gold, silver, silver gilt, enamel. Ht. 103.5 cm. Major General David Bell Birney of the Tenth Army Corps. Accession Number: P-3-5 a & b. 1862. Highly decorated sword and scabbard, handle has a cast knuckle bow with floral design. Main inscription on scabbard: "Gen. D.B. Birney / October, 1862 / From his Fellow Citizens of / Philadelphia." "DBB" in script on counter guard. Sword length = 40.75". Scabbard length = 35 3/8" Engravings: Recto



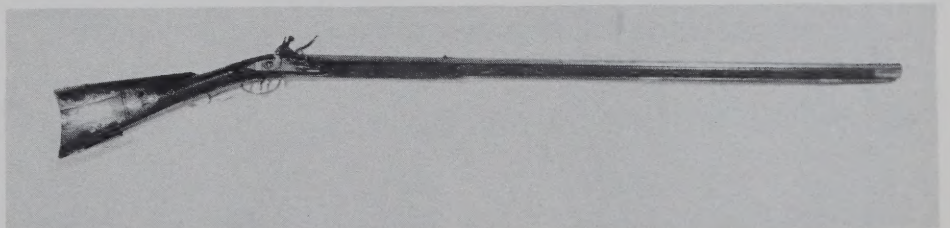
764

765

blade near hilt: "Bailey & Co / PhiladA" Verso blade: "E PLURIBUS UNUM" Recto hilt: "DBB" script monogram. *N97.378.1. The Historical Society of Pennsylvania. Philadelphia, PA. Oct. 21, '97. *Reward.*

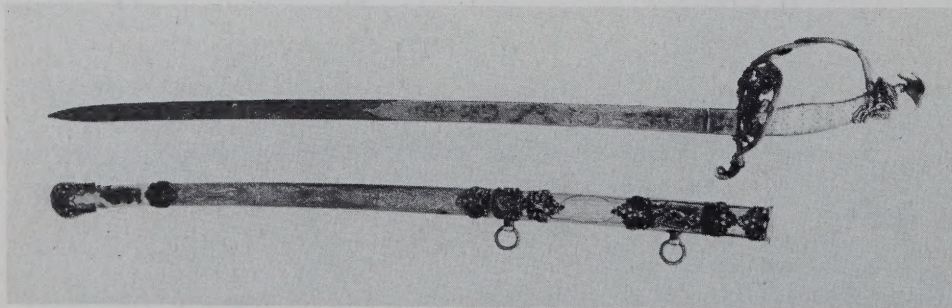
German, 19th Century

765 CLAUBERG, W. *Presentation Sword and Scabbard*, 1864. Steel, gold, silver, silver gilt, en. Ht. 104.1 cm. Presentation Sword and Scabbard of General George Gordon Meade. Accession Number: P-6-7a & b. Highly decorated sword and scabbard. Main inscription on scabbard: "THE CITY / OF PHILADELPHIS / TO / MAJOR GENERAL / Geo. G. Meade / February 22nd / 1864." Counter guard on sword decorated with large "M" set in gemstones. Blade by W. Clauberg, Solingen, Germany. Sword length = 41". Scabbard length = 35 1/8". Recto blade engraved with pole arms, flags, floral designs, and Civil War battle scene. Verso blade: "W / CLAUBERG / SOLINGEN" (in oval form around a figure in armor), in center of blade "E. Pluribus Unum." Below lower ring mount, "In grateful / Acknowledgment / of the deliverance of / Pennsylvania from / Rebel invasion by the / matchless valor of / the Army which helped [or held] / to signal victory on / the memorable field / of / Gettysburg / July 3rd 1863." *N97.378.2. The Historical Society of Pennsylvania. Philadelphia, PA. Oct. 21, '97. *Reward.*



763

766 CLAUBERG, W. *Presentation Sword and Scabbard*, 1861. Steel, bronze, gilt bronze, gold, mother of pearl. Ht. 101.6 cm. Major General Andrew Atkinson Humphreys. Accession Number: P-7-9a & b. 1861 - 1865. Blade by W. Clauberg, Solingen, Germany. Richly decorated sword and scabbard with three dimensional eagle figure on the pommel, mother of pearl grip (or handle), inscribed and decorated blade, and heavily inscribed scabbard. Main inscription on scabbard (on oval plaque between ring mounts): "Presented to / Major General / A. A. Humphreys USA / by his fellow citizens of Philadelphia / 1865. Sword length = 40". Blade length = 32". Scabbard Length = 33.5". Hilt: Figure of an eagle on the pommel, below is a relief of a face. Knuckle guard shaped as two entwining branches. Handle or grip has mother of pearl veneer. Verso blade near hilt: "W/CLAUBERG/SOLINGEN" Verso blade: "S N" Verso blade rear edge: "IRON: PROOF" Recto blade: "E PLURIBUS UNUM" Recto scabbard: "Presented to / Major General/ A.A. Humphreys USA/by his fellow citizens of Philadelphus/1865" Verso scabbard: various cities, battlesites and dates, beginning with Yorktown/April 5th to May 4 1862 and ending with The Surrender of Lee/ April 9, 1865. *N97.378.3. The Historical Society of Pennsylvania. Philadelphia, PA. Oct. 21, '97. *Reward.*



766

Furniture, Accessories

German, 18th Century

767 Bureau bookcase. Wood. 200.0 x 120.0 x 100.0 cm. The upper section centering a trapezoidal pediment above a scrolled frieze, a pair of inlaid marquetry cupboard doors below with crossbanding, the marquetry in the design of a cartouche, opening to two shelves above two pairs of two drawers centering an open section, a pair of drawers below; the lower section with a crossbanded slant front, above three broken front inlaid and crossbanded long drawers. *N97.344.1. Kuden, Schleswig-Holstein, Germany. Mar. 1, '96. Interpol Number : E-16/2-1997



767

Liturgical Objects

Italian, 17th Century

768 Chalice. Cast silver. 23.0 x 11.5 cm. With ornate stem. On a shaped foot with scrolls and heads, stem with angels incorporated, pierced/cast decoration around lower cup with vines and cherubs, hands held in prayer. Catalogue no. 08/00009559. *L96.1523.1. Bertinoro, Italy. May 2, '96.

Italian, 18th Century

769 Chalice, 1726. Silver. 30.0 x 12.0 cm. Embossed and chased, on knoped stem. On a circular flaring foot with chased decoration. Knop cherub heads. Pierced lower cup decoration, scrolls and cherub heads with wings. 1726. *L96.1523.2. Bertinoro, Italy. May 2, '96.

Rugs, Carpets

Nationality Unknown, 20th Century

770 STATION, Parker. *Commercial Hand-Made Rug*. 108.0 x 72.0 in. Handmade black rug with the initials "CTS" stitched in silver on face of rug. Also on the black rubber portion which borders the rug is the name "Parker Station" and phone number of 650-328-6287 (6503286287) in white. One of two; the company still holds the other one. N97.340.1. Palo Alto, CA. Oct. 9, '97.



768

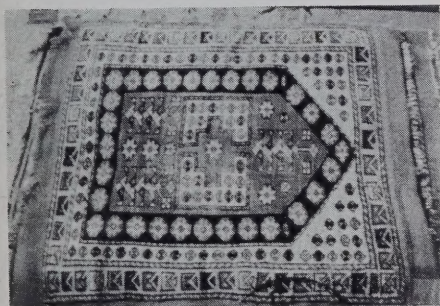
Turkish, 19th Century

771 Prayer rug. Wool. 112.0 x 90.0 cm.
*N97.368.1. Bayramic-Pinarbasi,
Canakkale, Turkey. Jul. 1, '96.
Interpol Number: E-30/3-1997

772 Prayer rug. Wool. 192.0 x 137.0
cm. *N97.368.2. Bayramic-Pinarbasi,
Canakkale, Turkey. Jul. 1, '96.
Interpol Number: E-30/3-1997



769



771



772

773 Prayer rug. Wool. 192.0 x 141.0
cm. *N97.368.3. Bayramic-Pinarbasi,
Canakkale, Turkey. Jul. 1, '96.
Interpol Number: E-30/3-1997

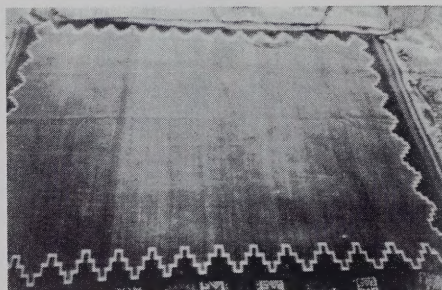
Tapestries, Textiles

Flemish, 17th Century

774 *A Woman in Front of a
Monumental Fountain.* Wool. 258.0 x
213.0 cm. A fragment representing a
mythological scene. *L97.1987.1.
Paris, France. Feb. 16, '97.

French, 18th Century

775 AUBUSSON MANUFACTURE.
View of an exotic garden. Wool. 200.0 x
162.0 cm. Fragment without a border,
after a cartoon by Jean Pillement. *
L97.1987.2. Paris, France. Feb. 16, '97.



773



774

Antiquities

Gold

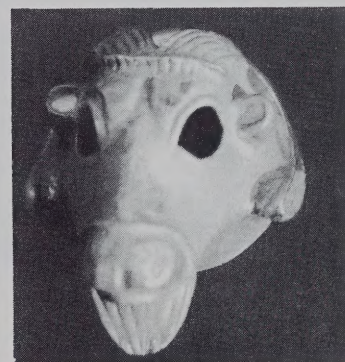
Sumerian, 3rd Century, BC

776 Ram's Head, 2500. Gold foil. 3.6
x 2.8 cm. *N97.372.1. Sempach,
Switzerland. Mar. 1, '95.

777 Ram's Head, 2500. Gold foil. 3.6
x 2.7 cm. *N97.372.2. Sempach,
Switzerland. Mar. 1, '95.



775



776



777

Asian Art

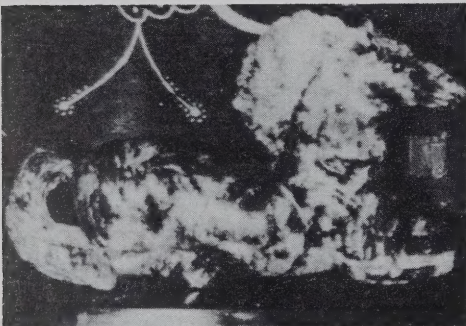
Sculpture

*Nationality Unknown,
Century Unknown*

778 *Reclining Horse*. Rhodonite. W. 22.0 cm. Semiprecious pink stone with black veins. *L97.1987.10. Paris, France. Feb. 16, '97.

Nationality Unknown, 13th Century

779 *Buddha*. Gilt & bronze. Ht. 14.0 cm. Representing Kubera (from the 13th century), Hindu god of riches and prosperity. In his right hand he is holding a mango, which symbolises longevity, and in his left a mongoose, which brings joy. In the lost wax method, partially gilded with a brown patina. *L97.1987.9. Paris, France. Feb. 16, '97.



778



779

Japanese, 20th Century

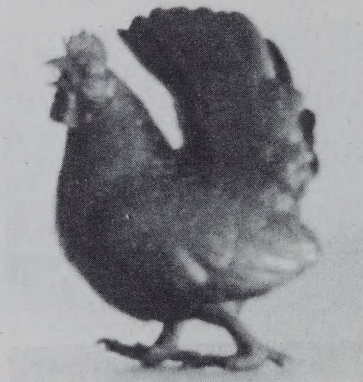
780 *Hen*, 1920. Bronze. Ht. 16.5 cm. Paired with #776. Open beak as if squawking. Stepping forward on right foot. *N97.357.2. Sep. 29, '97.

781 *Rooster*, 1920. Bronze. Ht. 21.5 cm. With a grain of rice in its beak. Missing talon on left foot. Right foot is bent upward. *N97.357.1. Sep. 29, '97.

Objects of Art

Nationality Unknown, 18th Century

782 *Elephant incense burner*. Cloisonné. Ht. 51.0 cm. Turquoise background with multicolored flowers. The group represents a goddess sitting on the elephant's back holding a scroll of acquaintance. *L97.1987.11. Paris, France. Feb. 16, '97.



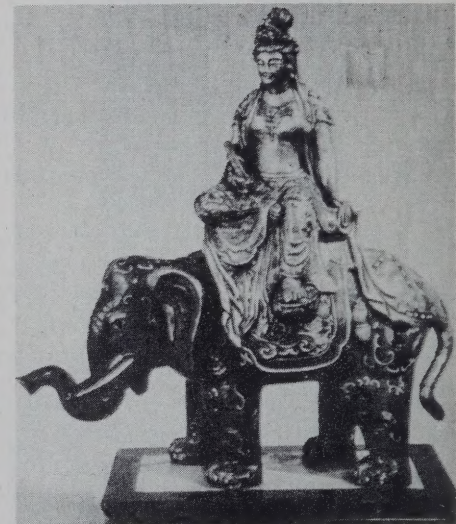
780



781

Japanese, 20th Century

783 *Two-handled bronze vase*, 1920. Ht. 21.6 cm. With relief or incised decoration and vertical repetition to the design. With a narrow and differently patterned band below the neck. The flaring base encircled with repetitious ovoid decoration. The handles ornamented at the thumbpiece. *N97.357.3. Chicago, IL. Sep. 29, '97.



782



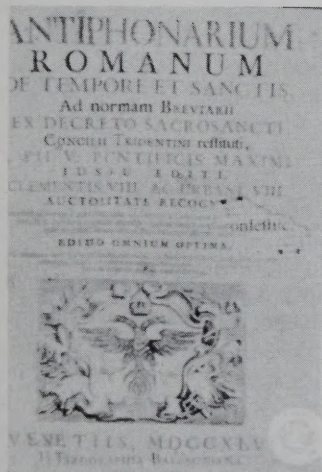
783

Miscellaneous

Books, Documents, Manuscripts

Italian, 18th Century

784 *Book of Psalms*, 1746. Wood/leather cover. 50.0 x 30.0 cm. Balleoniana printers, Venice. Antiphonary, 1746. Cover made of wood, covered in maroon leather, with decorative gilt friezes. Traces of the old metal clasp. Inscribed on front: 'Antiphonarium Romanum. Ex Tipografia Balleoniana Venetiis MDCCXLVI. A cartouche on the front with a double-headed griffin, surmounted by a crown. *L96.1525.1. Rocca Imperiale, Italy. Apr. 3, '96.



784

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